

# MODULE SPECIFICATION

**1. Title of Module: (RSPG2) Creation, Rehearsal and Performance (placement module)**

**2. School or partner institution which will be responsible for management of the module**

Rambert School of Ballet and Contemporary Dance

**3. The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 7

**4. The number of credits and the ECTS value which the module represents**

60 credits (30 ECTS)

**5. Which term(s) the module is to be taught in (or other teaching pattern)**

Terms 1, 2 & 3

**6. Prerequisite and co-requisite modules**

With the exception of RSPG4 & RSPG 5, all modules are co-requisite

**7. The programmes of study to which the module contributes**

MA Professional Dance Performance

**8. The intended subject specific learning outcomes**

**On successfully completing the module students will be able to:**

8.1 Demonstrate an ability to work creatively alongside a choreographer and implement an understanding of the choreographer's particular choreographic process, movement style and vision of the work

8.2 Apply sophisticated knowledge and skills gained through embodied and other forms of research in rehearsal, creation and performance of new choreography and revivals of historical works

8.3 Engage in critical reflection and interrogation of new information in rehearsal contexts and use this to deepen interpretive skills and enhance performance

8.4 Demonstrate the knowledge needed to build the required stamina, strength, performance skills and confidence in order to perform their roles consistently at the highest level

8.5 Control nerves, stress, and anxiety and maintain safe practice within a pressured performance environment.

**9. The intended generic learning outcomes**

### **On successfully completing the module students will be able to:**

- 9.1 Take personal responsibility for and adapt to working with different choreographers and in different performance venues where collaboration and teamwork play a vital role in the smooth running of a touring dance repertory company
- 9.2 Utilize their technical, creative and interpretive skills, and personal performance style appropriately in performance through an understating of the cultural context of current and historical choreographic styles
- 9.3 Work professionally both on tour and in rehearsal and use their skills, understanding and professional knowledge appropriately to produce consistently excellent performances
- 9.4 Utilise the professional performance experience they have gained in rehearsal and performance to both acquire and sustain future employment in large-scale touring companies

### **10. Synopsis of the curriculum**

This module is designed to facilitate the creation and performance of dance works within a professional working dance company environment. In order to facilitate the professional training experience offered by this unique programme, the placement activity for this module will take place primarily at the Rambert Company studios on London's South Bank, as well as performance venues around the UK alongside Rambert School.

A large part of the Term 1 and part of Term 2 will be spent creating the work to be taken on tour and this will form the creative and part of the rehearsal component of the continuous assessment process (See Section 14). Choreographic work will be selected by the Programme Director of the MA in Professional Dance Performance (who is the Principal and Artistic Director of Rambert School of Ballet and Contemporary Dance), the Artistic Director of Rambert Dance Company. . The work chosen will be challenging stylistically, physically, technically and expressively, the entire repertory chosen to embody many differing movement qualities and form a cohesive and engaging evening of work for public performance. Invited choreographers will work together with the Rehearsal Director to prepare the works for performance.

During this module students will be expected to learn how to work safely beyond their perceived limits of technical ability and endurance, and to develop the strength, stamina and technical excellence required for professional performance practice and through this an understanding of the mental and physical levels of activity needed for the demands of a day as a professional dancer in rehearsal or performance, or both.

Students will work and train as a company with the daily curriculum modelled on a typical Rambert company rehearsal and/or performance week. Rehearsal periods will be demanding physically and psychologically, testing students' stamina, endurance and abilities to work as individual artists within a highly creative team environment. Where appropriate critics from the national and local press will be invited to critique the work of Rambert2 when it is on tour.

The touring and performance schedule will form the performance component of the continuous assessment process. The Rehearsal Director will accompany students on tour. Amongst his/her responsibilities will be that of monitoring student progress through the medium of daily technique classes, performances, rehearsal notes and feedback. Throughout all facets of the Creation, Rehearsal and Performance Module students will be expected to carry themselves in the manner of a professional touring company, and their behavior both inside and outside of the performance venue should meet the expectations of the professional practitioners they come into contact with.

## **11. Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

### **Books**

- Blom, L.A. and Chaplin, T.L. (2010) *The Intimate Act of Choreography* London: Dance Books.
- Bremser, Mary (ed.), (2011) *Fifty Contemporary Choreographers* London: Routledge.
- Carter, Alexandra (ed.), (2010) *The Routledge Dance Studies Reader, 2nd Edition*. London: Routledge.
- Cooper-Albright, A., & Gere, D. Eds (2003) *Taken by Surprise: A Dance Improvisation Reader* Middleton CT: Wesleyan University Press.
- Foster, S.L.L. (1987) *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley: University of California Press.
- Hupp-Ramsey, M. (1991) *The Grand Union 1970-1976* Oxford: Peter Long Publishing.
- Jordan, S. (2005) *Striding Out: Aspects of Contemporary and New Dance in Britain*. London: Dance Books.
- Kreemer, C. (1987) *Further Steps: Fifteen Choreographers on Modern Dance*. New York: Harper & Row.
- Livet, A. (1978) *Contemporary Dance*. New York: Abbeville Press.
- Reynolds, Dee (2015) *Rhythmic Subjects - Uses of energy in the dances of Mary Wigman, Martha Graham, and Merce Cunningham*. London: Dance Books.

### **Journals**

- Choreographic Practices: Vols 1 (2011) to 7 (2016)*
- Dance Theatre Journal: Vols 1 (1984) to Vol 25 (2013)*

## **12. Learning and teaching methods**

Embodied learning through:

- Direct Instruction from choreographers and rehearsal directors during devising, rehearsal and performance periods
- Creative contribution to the development of choreographic works during devising processes

Self-Directed learning through:

- A Reflective Journal for the purposes of analysis and reflection on their practice
- Personal library research into Rambert 2 choreographers' artistic styles, precedents and approach to making choreographic works
- Commitment to and reflective analysis in participation in rehearsals and performances

Whilst on placement students will learn, and contribute to the development of, a range of choreographic works to generate a bespoke repertoire of works for Rambert2 created by professional practicing choreographers and/or dancer/choreographers from Rambert Company. Choreographic works will also be regularly revived from Rambert's choreographic archive. These will be staged by the Rehearsal Director or invited professionals with the experience necessary to stage the chosen work.

Students will be selected to dance in new work as first or second cast by individual choreographers invited to work with Rambert 2. In newly choreographed work students will be required to gain their place on merit and ability and at the discretion of the invited choreographer. All students may not be guaranteed a place within individual works as a first cast member, but will be given the opportunity to perform the works when on tour. Students who are allocated a second cast place in a newly choreographed work will be decided by the invited choreographer in consultation with the Artistic Director of Rambert Dance Company, the Principal and Artistic Director of the Rambert School of Ballet and Contemporary Dance and the Rehearsal Director

Existing work to be revived from Rambert's archive will be chosen by the Artistic Director of Rambert Dance Company and the Principal of Rambert School of Ballet & Contemporary Dance as Programme Director. Any students not involved as first cast members in new work will be given precedence of a place within revived work over first cast students in new work, ensuring that all students within the module have the opportunity to rehearse and perform a full work as first cast.

In addition students will be required (where possible) to cover roles throughout the whole repertoire of the Rambert2 in order to ensure a full cast should injury or sickness prevent a cast member from performing. Cover-casting will serve as an additional vehicle to ensure that all students to have a full opportunity to take part in the rehearsal and performance process.

For works created as part of placement activity, the Artistic Director of Rambert Dance Company will have final say in all casting decisions in consultation with the MA Programme Director and the Rehearsal Director.

Throughout the process student will be expected to reflect upon and interrogate their practice as creative performers, and to engage in personal research to contextualise the cultural, social and/or political content/frameworks of the choreographic work they are performing.

### 13. Assessment methods

Students will be assessed continuously by the School on their performance and understanding during the rehearsal period and during the performance period (80% of marks).

They will be examined in a single performance (10%)

Reflective Journal (10%) This will provide evidence of the extent and quality of the students' reflection on their practice.

Students will be assessed by the Rehearsal Director, the Artistic Director of Rambert Dance Company and the MA Programme Director throughout the creation and rehearsal process, with input from guest choreographers. The above staff and an invited guest from within the professional dance world will assess students in performance on the module. Written and verbal feedback will be given at the end of each term by the Rehearsal Director and/or the Artistic Director of Rambert Dance Company.

### 14. Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section 12) and methods of assessment (section 13)

Module learning outcome		8.1	8.2	8.3	8.4	8.5		9.1	9.2	9.3	9.4
Learning/teaching method	Hours allocated										
<b>Embodied</b>											
Direct Instruction	300	x	x	x	x	x		x	x	x	
Creative contribution	200	x	x	x				x	x		x
<b>Self-Directed</b>											
Reflection on Practice	50	x	x	x		x			x	x	x
Library Research	50		x	x					x		
<b>Assessment method</b>											

Continuous	80%	x	x	x	x	x		x	x	x	x
Examination Performance	10%		x	x	x	x			x	x	
Reflective Journal	10%		x	x	x				x	x	

**15. Inclusive module design**

The School and its Collaborative Partner (Rambert Dance Company) recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible *to all those who meet the entry requirements*. Alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

**16. Campus(es) or centre(s) where module will be delivered**

Rambert School & Rambert Dance Company Studios on London’s South Bank.

**17. Internationalisation**

Teaching methods will include group discussion and student-led seminars to facilitate exchange of ideas, dance forms and practices between International and UK students. The former will be supported in any study issues they might have as and when required.

The choreographic work created within this module will include work created by choreographers from different cultural contexts and/or nationalities to ensure that an international focus is embedded in the course.

**If the module is part of a programme in a Partner College or Validated Institution, please complete sections 18 and 19. If the module is not part of a programme in a Partner College or Validated Institution these sections can be deleted.**

**17. Partner College/Validated Institution:** Rambert School of Ballet and Contemporary Dance

**18. University School responsible for the programme:** School of Arts

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# MODULE SPECIFICATION

Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

Date approved	Major/minor revision	Start date of the delivery of revised version	Section revised	Impacts PLOs (Q6&7 cover sheet)